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ABSTRACT

Writing exercises used as a means of reinforcing language presented and practiced in the spoken medium should include clear cues for the student that can stimulate and guide the writing of connected sentences. Three principles are suggested as being fundamental to the planning and use of effective exercises: (1) focus throughout should be on the particular form which the student has to learn; (2) the form should be presented in the context in which it usually occurs; and (3) a variety of techniques that include different media as well as a range of ways of cueing should be used in order to present and practice the items concerned. Visual items, such as individual pictures, picture sequences, maps, flow or tree diagrams, tables, and histogram or line or pie graphs, are included in the text, and the way each cues the learner to a different form and method of verbal presentation is shown. The aim of these exercises, in which the linking of the verbal and visual is vital, is to limit the visual display in such a way that key language forms and functions may be incorporated in the model text. The learner should be able to transfer smoothly from one medium to another. Actual or potential difficulties for each example are discussed.
 (Author/NHP)

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COMMUNICATION IN WRITING: THE PROBLEM OF CUEING

RONALD V. WHITE

BEST COPY AVAILABLE

In ELT we can often learn more from our failures than from our successes, and so I'm going to start with a failure. The failure is one which, in fact, could have been predicted. It occurred in a testing situation with a student who had already practised the language item concerned, viz. the passive voice. Here is the flow diagram which she was given as a cue, and below it is what she wrote.

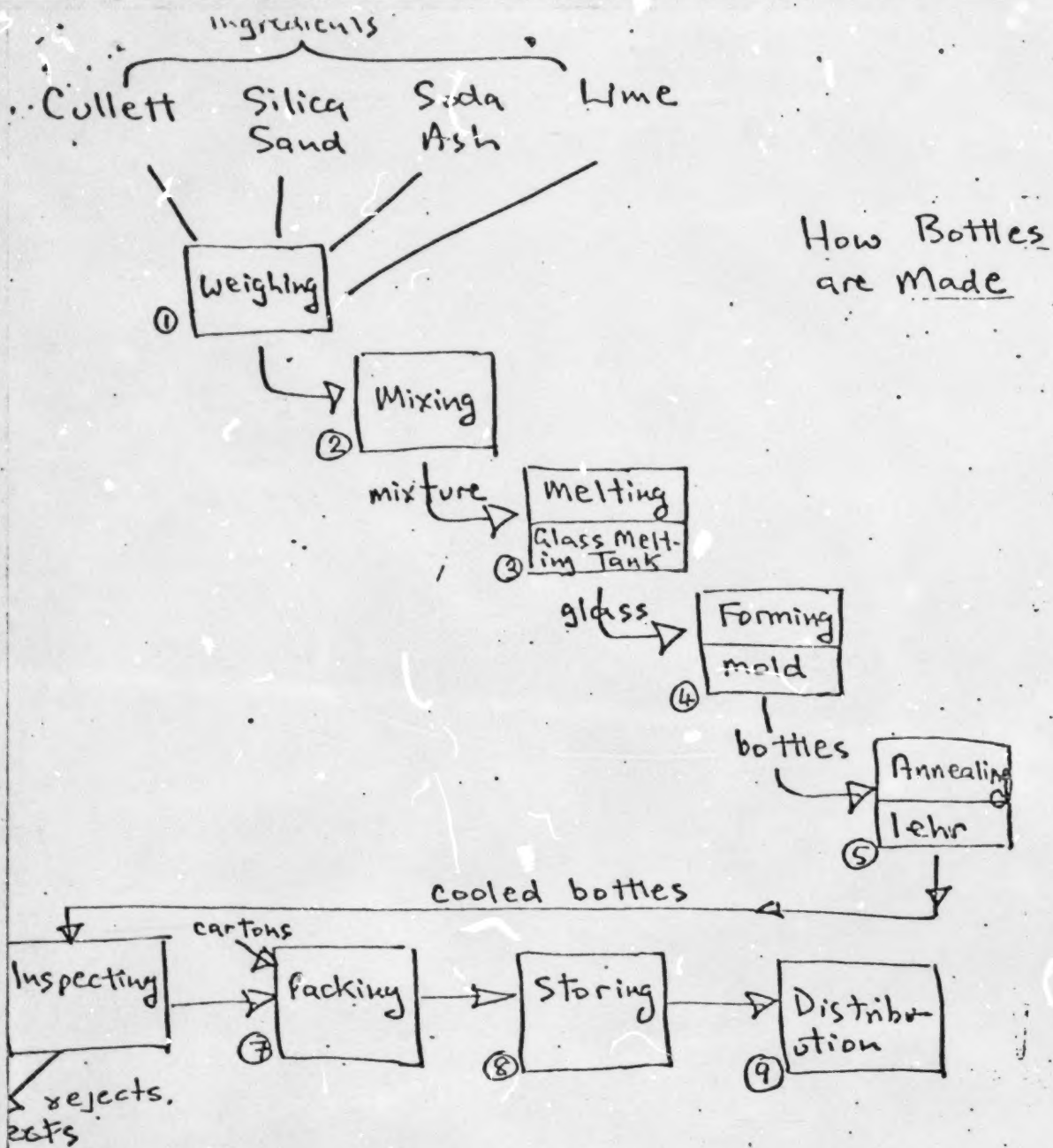
Now it is fairly clear what has happened. The test item has required the student to make a grammatical transformation of a quite complex sort. She had first to remember that the ing form of is the name of a step in the process. Then she had to remember the correct passive voice form, which, of course consists of two items: (i) a finite form of be, and (ii) the past participle of the lexical verb. She then had to rephrase the name of the process into the full passive voice form. During this stage she may have recalled that the ing form can also be associated with finite forms of be to make the verb phrase associated with the present progressive tense. What she finally produced is, in fact, a sequence of verb phrases which (with the exception of are distribution) although formally correct are entirely wrong in this particular context.

Obviously this student was not yet ready to undertake the sort of transformation activity which this test item demanded. And what is true of a test item is even more applicable to teaching, for the test item illustrates the ease with which the teacher, quite unwittingly, can induce errors in the learner simply by asking him or her to perform such grammatical and/or morphological transformation exercises. Unfortunately, the test item given here is not untypical of the kinds of cueing devices which are commonly found in textbook exercises.

It would be redundant to review in detail all of the kinds of exercises which fall into this same trap. Typical examples include those which call upon the student to rewrite a given collection of sentences, changing the verbs from one tense to another, and those which provide the infinitive form of the verbs in brackets, the student being instructed to write them in whatever tense is appropriate. There are also transformation items, such as rephrasing affirmative sentences in the negative, or active sentences in the passive, and so on. Finally, there are sentences which are to be written in response to questions on a text or illustration.

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See next page for
written example.

Continued from "How Bottles are Made."

SEQUENCE	SUBJECT	PROCESS VERB	ADVERBIALS
First	the Ingredients	are weighing	
then	they	are Mixing	collet, silica sand, soda ash. In
Next.	the Mixture	is Melting	the glass Melting tank
After then	the glass	is forming	in the mold.
then	the bottles	are Annealing	the cooled bottles.
Next.	, they	are Inspecting	in the rejects.
then	they	are Packing	in the box of carton
After then.	they	are Storing	
Finally	they	are Distribution.	

Now it would be wrong totally to dismiss such exercises. It may well be helpful or even necessary for students to understand the relationship between say, an interrogative and affirmative sentence, and to see and understand what syntactic changes occur when one is rephrased as the other. But whether such exercises promote effective and efficient learning, and whether they enable the learner automatically to select the appropriate form for a given communicative function is open to doubt.

Yet, is there an alternative? This is the question which I will now attempt to answer. I will begin by returning to the example with which I started, namely, the passive voice. The lessons which the student had been given were organized in two main phases. In the first phase, the following sequence of activities was followed:

Step 1	Spoken text by teacher	Students write down all passive verb groups, eg. <u>is produced</u>
2	Teacher elicits passive verbs from students	Teacher writes them on BB table
3	Teacher reads text again	Students complete rest of sentences
4	Students produce sentences	Teacher completes BB table
5	Teacher uses BB table as cue	Students repeat sentences orally
6	Teacher begins obliterating BB table	Students complete sentences orally
7	Teacher produces incomplete flow diagram	Students suggest completions for boxes
8	BB flow diagram completed, students contributing	Students use BB flow diagram as cue for written production of text.

Throughout this sequence the focus was on the passive verb phrase in its full form. At no stage was the student asked to transform either an infinitive verb or an active finite verb to the passive. For the majority of students, this sequence of activities was sufficient to learn the use of the passive voice for describing processes. It should be added that steps 1 to 8 outlined above are a summary of the presentation lesson. There was a great deal more practice, using both written texts and flow diagrams, with the students transferring information from texts to diagrams and using completed flow diagrams as cues to the writing of texts.

The second phase, which followed after an interval of several weeks, was a development of the first phase, only now the ing form was used for labelling the steps in the flow diagram, and more complex authentic texts were used. The majority of students took this in their stride, but as their teacher, I was uneasy as to the capacity of the two weakest members of the

class to make this transition. In the event, my reservations were confirmed by their performance on the test item. What they need (and have received) is more practice of the phase one type.

The phase one activities put into effect three principles which I would suggest as being fundamental to the planning and presenting of effective practice material. Firstly, focus throughout should be on the particular form which the student has to learn. Secondly, the form should be presented in the context in which it generally and most usually occurs. Thirdly, a variety of techniques should be used in order to present and practice the item or items concerned. This variety of techniques will include different media (listening, speaking, reading, writing) as well as a range of ways of cueing the student so that he practises the items to be learnt without boredom and to the point where they become part of his own active repertoire.

I will now illustrate these three precepts by reference to another sequence of lessons to teach narrative, a language function which most learners have to acquire at some stage. Narrative involves the concept of chronological sequence: first one thing happened, then another happened, and so on. This concept gives us a clue as to one way we can present and practise narrative and the tense associated with it, viz. the past simple. We can begin by presenting the class with a scrambled picture sequence. Their first task is to put the pictures into correct chronological sequence. Their second task is to match a muddled set of verbs or sentences with the chronological sequence revealed in the correctly ordered pictures. Their third task is to create a story, using the picture and verb sequence as cues. This can be done as a co-operative effort. Finally, having practised the completed story in oral form, the class can write out the story using the picture/verb sequence as their cue.

It takes little imagination to see the variations which can be devised on this theme. Nor will the work be concerned simply with practising the use of the past simple tense. Other items will be included in the series of lessons to follow, such as the use of backward pointing pronouns and the definite article. Sequencers such as then, next and finally will also be included, while adverbials of place and purpose will be incorporated in later lessons to provide a full range of language items associated with the function of narrative.

The use of picture sequences has obvious appeal with younger pupils. For older and more sophisticated students rather more obviously adult material and activities will be needed. Here is an example. In this case, a text from a geography book provides the basis, together with an incomplete map from the same source, plus a table which links the verbal content of the text with

the visual information in the map. The student begins by transferring information from the text to the table, and then he transfers the same information to the map, only this time the information has to be translated into the visual representation of spatial and sequential movement on the ground. This sequence of activities may be compared with a similar set of exercises in Imhoof and Hudson (1975) From Paragraph to Essay (Longman), Chapter 10.

This linking of verbal and visual, which is characterized by the term 'information transfer', has become a popular and fashionable means of summarizing information originally presented in written form, as well as a means of cueing the learner for spoken or written production. Its apparent simplicity and relevance is both a virtue and a danger. No visual representation will help a learner to write or speak better if he doesn't have the language needed to verbalize the information given in the visual. There is, for instance, no point in giving the class a diagram of a piece of equipment - say a hammer or a can opener - unless they are also given an example of what it is that they are intended to say or write about the object concerned. The effective use of visual information - whether pictorial, diagrammatic or tabulated - depends on a close link being established between the visual and verbal representation of the same information.

Obviously the simplest way to achieve this is by providing a parallel text as a model. The visual information can then be used as a cue to the production of a text in which the language forms and function are the same as in the model, but the information (or content) is different. Unit 2 of Abbs et al Strategies (Longman) provides an instance of this. The unit is about describing people. Information about the age, family and interests of a number of footballers is provided. A complete text is given, and the pupil has to use this as a model for writing a text of his own, using the information in the table.

Even this procedure is not without its dangers, however. Experience with similar material has shown that students may ignore or forget the model text, and simply produce a series of sentences like these:

Derek Naylor is a football player. His age is 25.

His wife is Sandra. His wife's job is hairdresser.

He has own house. His car is Saab. He interests

in swimming, gardening. Etc., etc.

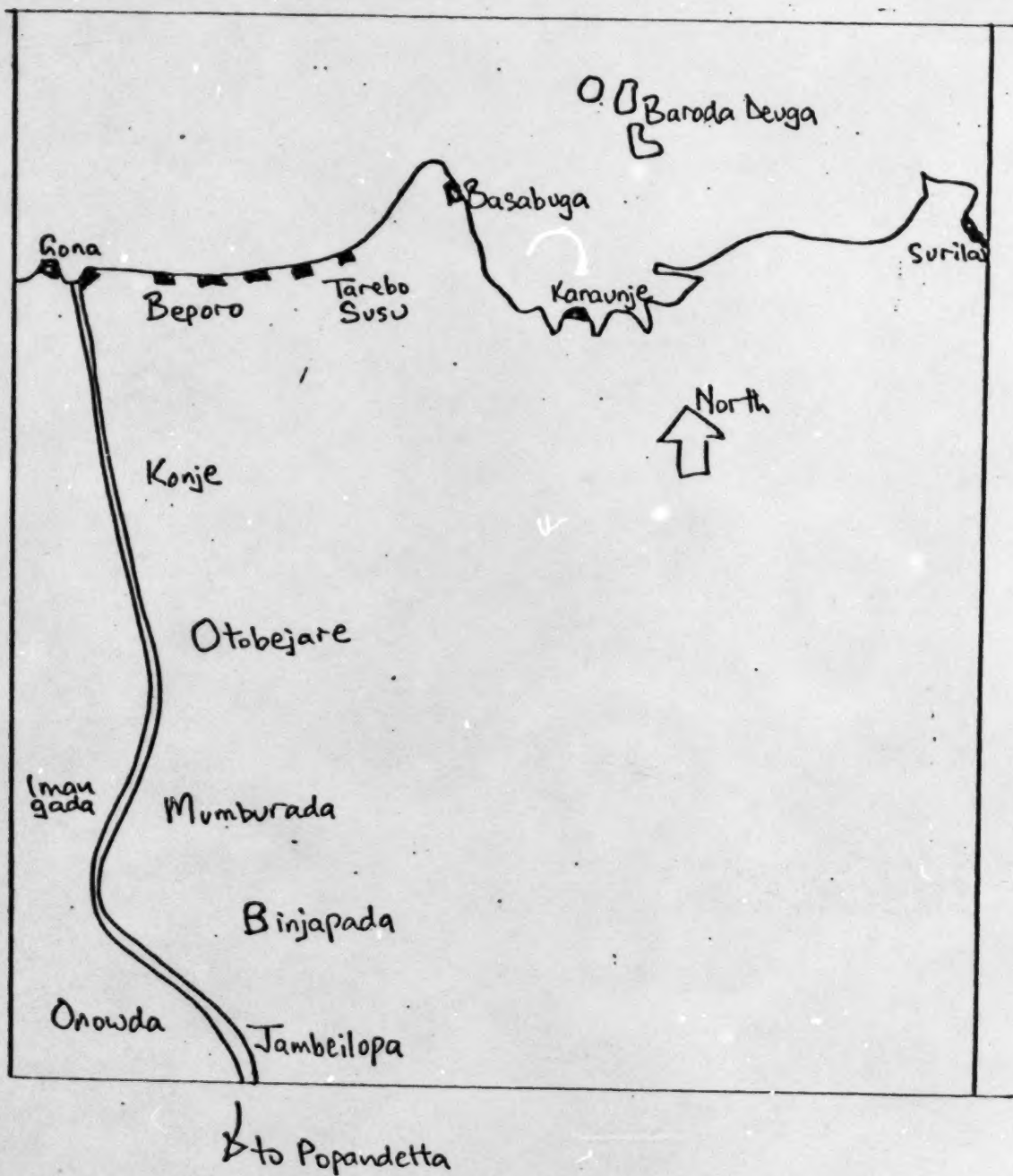
This may be avoided by providing a blank filling exercise as an intermediate stage between the model text and the pupils' attempted parallel. A puzzle element can be added by setting up the blank filling text in such a way that

TABLE

POPULATION MOVEMENTS AMONG THE YEGA

PERIOD	FROM	TO	REASONS FOR MOVING
Pre European		Basabuga	
1930			
		army, labour camps, Anglican mission	
			the end of the War
		Inland Villages	

Map
Population Movements Among the Yega





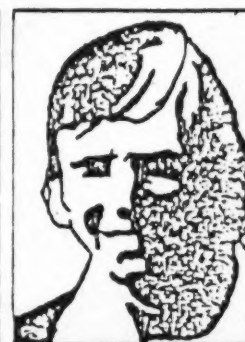
Jim Morgan



Derek Naylor



David Pratt



John Evans



George Kinnear



Ian Coates

Age:	25	23	23	22	25	26
Wife:	Sandra	Sue	Betty	Carol	Valerie	Single
Wife's job:	Hairdresser	Singer	Typist	Clerk	Teacher	
House:	Rented flat	Own House	Rented Bungalow	Own flat	Rented House	Parents' House
Car:	Cortina	Saab	Volkswagen	Fiat	Renault	MG
Interests	Tennis, Pop Music	Swimming, Gardening	Golf	Fishing, Folk Mus	Cricket, Chess	Table-tennis, Reading
Help in the house:	Helps with the baby	Washing-up	Shopping	—	Cooks steak	—
Newspaper:	Daily Mirror	Sun	Daily Express	Daily Mail	Guardian	None

Unit 2

CREATIVE SPEAKING
AND WRITING

Description: People

Exercise 1. Talking about people

What does he do? He plays football.

Does he drive a Lotus Elan? Yes, he does.

Does he drive a Rolls Royce? No, he doesn't.

Look at this chart and read the information about six of the men who play for the South Sheen Wanderers football team.

Pair work: Talk about the football players. Choose any player you like. For example:

Question:

How old is Jim Morgan?

Is he married?

What's his wife's name?

What does she do?

Where does he live?

What car does he drive?

What are his interests?

Answer:

He's 25.

Yes, he is.

Her name's Sandra.

She's a hairdresser.

He lives in a rented flat.

He drives a Cortina.

He likes table-tennis and pop music.

He helps with the baby.

What does he do in the house?

What newspaper does he read?

He reads the Daily Mirror.

X is a football player. He plays for South Sheen Wanderers. He is _____ and is married. His wife's name is _____ and she is _____. They live in _____. He drives _____ and in his spare time he plays cricket and chess. At home, he _____. He reads The Guardian.

Exercise 2. Writing about people

Read this passage about one of the footballers:

Jim Morgan is a football player. He plays for South Sheen Wanderers. He is 25 years old and is married. His wife's name is Sandra and she is a hairdresser. They live in a rented flat. He drives a Cortina and in his spare time he plays table-tennis and listens to pop music. At home, he helps with the baby. He reads the Daily Mirror.

Write a passage about one of the other footballers using the information in the chart.

Exercise 3. Writing about someone you know

Choose someone you know and write a passage about them. First write short notes for the information you are going to use in your passage.

the pupils have to identify the name of the subject of the text from the few clues which are given, eg.

_____ is a football player. He plays for South Sheen Wanderers. He is _____ and is married. His wife's name is _____ and she is _____. They live in _____ and in his spare time he plays cricket and chess. At home, he _____. He reads The Guardian.

Having identified the subject of the text and completed the blanks with the appropriate information from the chart, pupils then produce their own descriptions of other members of the team. The final stage, description of someone they know, is enlivened by making the subject of their descriptions anonymous, the rest of the class having to guess his or her identity.

So far we have been dealing with language which is relatively unsophisticated. An altogether more challenging problem arises when we come to such uses of language as comparing, recommending and making hypotheses. At this level we are dealing with more intellectually demanding activities, and it is difficult to rely on purely visual forms of representing information. Instead, the verbal element becomes much more important, and even if some information is presented in tabulated form, the information itself is likely to be verbal rather than visual.

The next example is taken from some material on comparing and recommending.* The first set of exercises deals with an authentic text reporting on and comparing the then newly introduced Ford Fiesta with other cars in the super-mini class. Students have to complete some tables with comparative information as well as find examples of the types of comparative statements made in the article. They then have to write a comparison of one of the cars for which they now have tabulated information. This then leads to the next set of exercises which focus on making a recommendation. Here the student studies two tables and a model text. The tables provide information on the various cars concerned, together with a list of priorities of four potential buyers (plus the student himself). The text compares the cars in the light of the priorities of one of the buyers, and makes a recommendation. The student's task is to write parallel texts discussing a suitable choice for the other purchasers. There is no absolutely correct answer, although the student has to recognize that some cars are more appropriate to a given set of priorities than another.

* R.V. White (1979) Functional English: Exploitation (Nelson)

Text 1

Mark Fildge



Judith Jackson welcomes the Fiesta—making its British debut after success in Europe.

THERE IS one particularly good reason for welcoming the Ford Fiesta to Britain. At last, after months of rumour, speculation and argument, we can judge for ourselves whether the new baby Ford is as good as it should be.

The most important question is whether it is any better than the small hatchbacks which preceded it. And the answer is yes. As tail-end Charlie, Ford have learned from the experiences of Fiat, Volkswagen, Renault and Peugeot. As a result, the Fiesta is roomier than the VW Polo, rides better than the Renault 5, is quieter and more comfortable than the Fiat 127, and more economical than the Peugeot 104. But not much.

A particular virtue of the Fiesta is the trouble Ford have taken to make it simpler to assemble and easier and cheaper

Hatching a winner?

MOTORING

By Judith Jackson

to service and repair. There are 40% fewer pressings, and 40% fewer parts than on the Escort. All this should mean better quality and reliability.

The Fiesta comes in six versions. The least expensive has a 957 cc engine—either a low compression unit which runs on 2 star fuel, or a higher compression version which uses 4 star but which is a little faster. It is the 957 L which Ford expects to be the big seller. This has

the same high compression engine, but with additional standard equipment—halogen headlamps, reversing light, adjustable backrest, heated rear window and inertia reel seat belts. It costs £2,079, compared with the VW Polo L at £2,299, the Fiat 127S £1,821, the Renault 5 GTL £2,197, and the Peugeot 104 SL £2,189. But some makers have price rises in the pipeline, and I suspect that Ford will hold the Fiesta price steady for as long as they can.

The larger engine versions (1117 cc) cost more. Topping the range is the 1117 cc Ghia; it costs £2,757 but has a host of standard fittings—a rear wash/wipe, tinted glass, lockable com-

partment underneath the boot floor, and a radio.

There are a lot of things about the Fiesta which I like, and some that I don't like. I particularly like: the handling, which is very stable on wet and loose surfaces; the gearchange; the dashboard layout; the roomy interior; the easy access to the parts of the engine I need to get at.

I do not like: the absence on all but the most expensive version of a rear screen wash/wipe; the floor-mounted screen washer switch; the position of the choke; the noise level from the engine at high revs; the flimsy door pockets.

Fuel consumption on the high compression 957L is about 34 mpg; the insurance rating—of all versions—is the cheapest; and availability is good.

- d Read the rest of Text 1 .
- e Complete Tables 2 and 3 .

Table 4 Comparison of Models

Model	Reliability	Noise	Comfort seats	ride	Luggage Space* cu. feet	Fuel Consump- tion mpg	Running Cost per week
Ford Fiesta 957L	fairly reliable	reason- ably quiet	fairly comfortable	firm	6.4 21.5	35	£9.50
Mini 1000	average	noisy	front seats fairly comfortable	rather harsh	3.8	38	£9.00
Renault 5GTL	average	quiet	front seats quite comfortable	good	7.4 17.5	42	£9.00
Peugeot 104GL	not par- ticularly unreliable	noisy	fairly comfortable	smooth	7.5 20.0	33	£11.50
VW PoloL	better than average	quite quiet	quite comfortable	firm but not harsh	6.9 17.0	40	£9.00

* The top figure is with the rear seat in place, the lower figure with the rear seat folded.

Table 5 Buyers and Their Priorities

Buyers	Mrs Sinclair	Mr Shaw	Mr Gilchrist	Mr Lucas	You
Priorities	fuel economy weekly running cost reliability	total luggage space comfort running cost	easy access to rear seats comfort reliability	availability running cost noise	

COMPARING & RECOMMENDING

TEXT

If fuel economy is Mrs. Sinclair's top priority, the Renault 5GTL would be a good buy. It is more economical than any of the other models, although the VW Polo, at 40 mpg, is only slightly less economical. Also, the Polo uses cheaper two star fuel. If running cost per week is important, the Renault 5, the Polo and the Mini would be equally good. However, the VW is more expensive than the Renault 5, while both are dearer than the Mini. If reliability is also an important priority, the VW Polo would be worth serious consideration, in spite of its higher initial purchase price. Overall, the VW Polo would probably be the best buy for Mrs. Sinclair, with the Renault 5GTL a close second.

Recognizing such relationships is, of course, an intellectual skill of considerable importance in interpreting information. In another set of material I have concentrated on reporting and describing trends, taking as the content information from the annual household food survey. Much of the information in this publication is presented in the form of visual displays, usually of tables. In the material the student has to complete some histograms, based on the reported information, and he has to use information from graphs and tables to complete part of a report on the trends observed.

Such reportage requires little in the way of interpretation, and so there is an exercise which focusses on cause-effect sequences and the way in which such sequences are reported. Here is the exercise concerned.

EXAMPLE

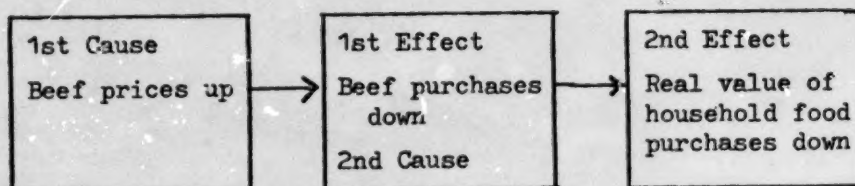
So far we have concentrated on reporting a trend. Text 1 also contains another important element: a statement of the cause of change.

- a Return to the first paragraph of Text 1.
- b Find the statement of cause.
- c Ring the verb group: is attributable to.
- d Skim paragraph 2 and ring because.
- e Skim paragraph 3 and ring contributed to.
- f Complete the items below.

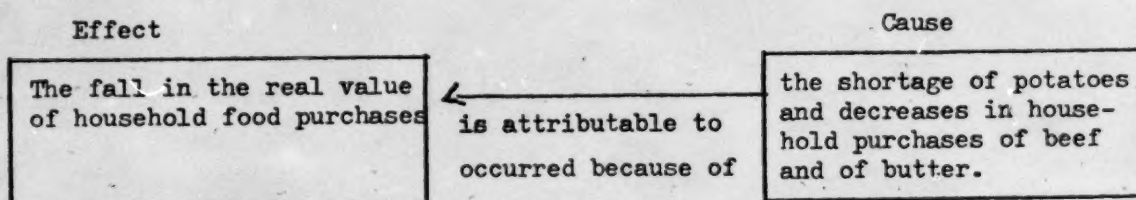
CAUSE	→ EFFECT
i	
ii Decreases in beef and butter purchases	
Potato shortage	
decrease in food subsidies	

PURCHASES	
DOWN	UP
	Pork

A cause and an effect occur in a sequence. Here is an example an actual sequence:



The cause-effect sequence can be reported in reverse order. Here is an example using two items from the text.



This exercise leads to one in which the student has to employ a cause-effect sentence of the type he has just practised in a discussion of trends depicted in a visual display. Here is the exercise.

Exercise 8

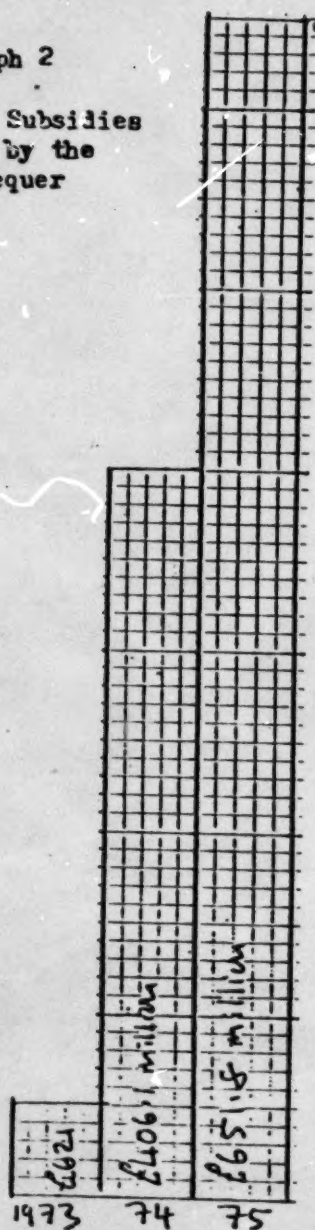
Graphs 2, 3, and 4 show changes in subsidies and purchases of subsidised foods. Consumer subsidies were provided on milk, cheese, butter, bread, flour and tea in and after 1973.

- a Study the graphs.
- b Work out the relationship between the amount of money spent on subsidies (graph 2), and the expenditure on subsidised food (graph 3).
- c Write a paragraph reporting on this development. Use noun groups of the pattern studied in the previous exercise. Use a cause-effect item of the type studied in exercise 4.

The general procedure I have advocated and illustrated is summarized in the accompanying diagram. From this can be seen that text and visual cue are closely linked, one feeding into the other. The cueing devices - usually in the form of a visual display of some sort - are intended to provide a basis for the production of a parallel text by the learner, in which familiar language forms and functions are practised with new content drawn from the cue provided. As the initial example demonstrates, this procedure is not without its dangers. Even so, the teacher who is aware of the learning problems which can result from the sort of transformation activity exemplified in my first example can go a long way to avoiding such difficulties by careful organization of the material. If, in the end, a given cueing device proves not to produce the

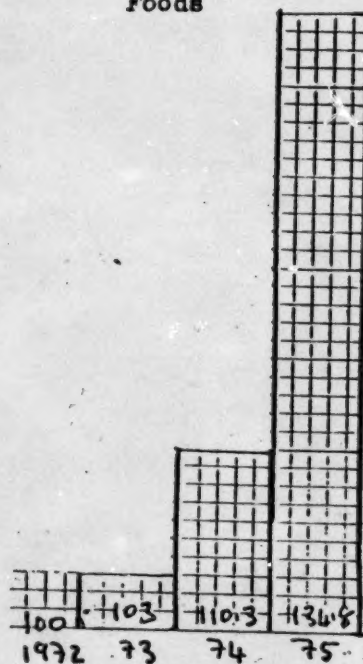
Graph 2

Food Subsidies
Paid by the
Exchequer



Graph 3

Expenditure Index
for Subsidised
Foods



Graph 4

Real Value of
Subsidised
Food

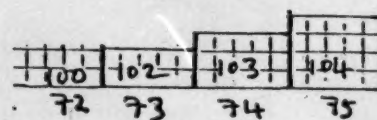


Table 4

Weekly Household
Expenditure per head
on Subsidised Food in pence

1973	1974	1975
58.7	62.7	76.8

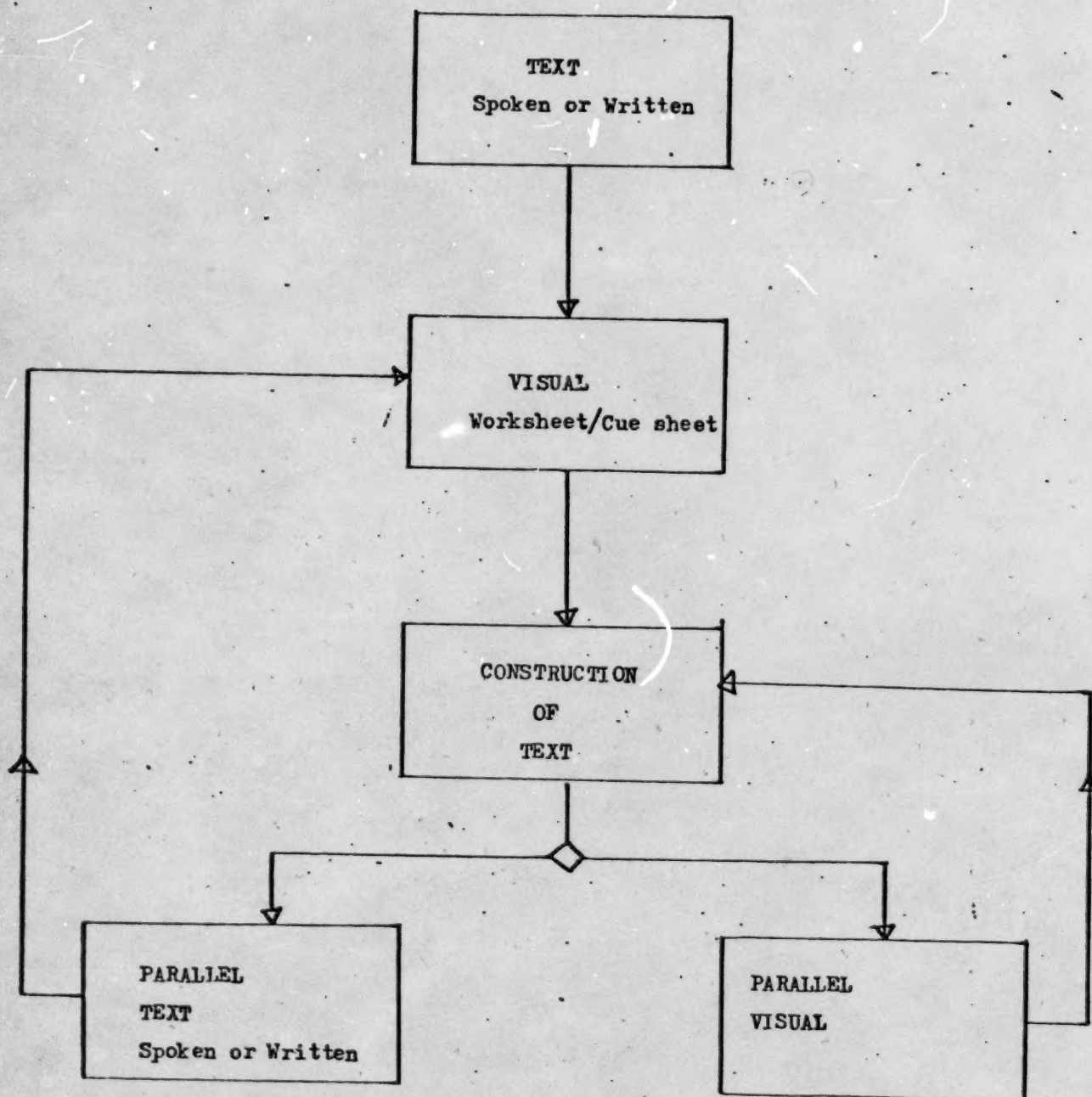
results required of it, the only solution, however regretfully, is to scrap the item concerned and find something better.

It should also be remembered that different cues serve different purposes. For instance, a flow diagram lends itself to the description of processes and procedures, but it would hardly be an appropriate or useful cue for, say, a description of a place or object. Similarly, a single picture is hardly much use if our intention is to cue narrative, which depends on a sequence of events. Also, we must remember that it will be confusing for the student if we use one and the same cue for several different purposes. Maps, for example, are an obvious and invaluable cue for the function of directions; but they are also very useful in dealing with spatial movement in narrative (as I have illustrated earlier). If maps are to be used as cues for both functions, then it is as well to separate the teaching of these functions by a considerable period of time so as to avoid confusion. This stricture applies to all cueing devices.

To conclude, I will summarize the types of visual cues which can be employed, and suggest the most appropriate context for them.

Type of Cue	Function
Individual pictures	Description of places, people, things
Picture Sequences	Narrative Instructions
Maps	Description of places Description of routes Narrative of journeys
Flow diagrams	Description of processes, procedures
Tree diagrams	Classification
Tables	Description and comparison of things, people, trends, developments
Graphs: histograms	Description of current or past trends, developments
line	Narrative of changes, developments
pie	Comparison of proportions

All of these visual items can be matched to verbal presentation of the same information. The learner's task is to transfer information from one medium to another. While doing so he practises the key language forms and functions which are incorporated in the model text. His own text parallels the model, substituting information derived from the accompanying visual display. This linking of verbal to visual is vital and the teacher's task is to devise as many interesting and effective ways of making this connection as possible.

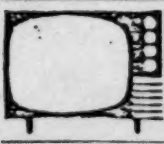


SEQUENCE OF ACTIVITIES: INTEGRATING SKILLS & CUEING

HOW LONG WILL IT LAST ?

TABLES

Description
Comparison

Product	Average production run	Post production supply of spare parts	Guarantee period
 Washing machine	5 years	10 years	1 year
 Camera	5 years	10-15 years	1 year
 Television	5 years	7 years	1 year
 Sewing machine	3 years	10 years	10 years
 China	3 years	3 years	none

	dimensions h x w x d (10cm = 3.9in) cm	weight (1kg = 2.2lb) kg	power used watts	controls and other features (see Key)	pro- gramme selec- tors	guarantees tube rest of set years years
Bang & Olufsen Beovision 3502	43 x 61 x 43	28	122	ET	8	[4, 6] [4]
Decca CV1051	45 x 69 x 42	28	194	B	6	1[6] 1
Ferguson 3722	42 x 65 x 44	26	118	BS	6	1[6] 1
Grundig Super-color 4200GB [7]	46 x 69 x 44	30	177	AEGPRTX8		1[6] 1
Hitachi CTP-203	43 x 65 x 46	25	61	CPS	8	2[6] 2
National TC-2201	46 x 68 x 53	30	98	BEMT	6	2[6] 2
Rediffusion CU5630	46 x 69 x 41	27	167	PST	6	1[6] 1
Sanyo CTP6102	45 x 62 x 38	26	95	HPSX	8	1[6] 1
Sony KV-2000UB MKII	44 x 65 x 40	32	95	HPT	6	2 1[5]
Telefunken Palcolor 656GB	46 x 66 x 42	32	143	EPSTX	8	1[6] 1
Toshiba C-2010B	44 x 65 x 49	29	61	P	8	2[6] 2[5]

[4] Not mentioned on guarantee card - 1 or 3 years at discretion of retailer

[5] Transistors covered for 5 years

[6] Can be extended to 4 or 5 years on extra payment, see text

[7] Being discontinued

ITINERARY

Narrative

Friday 18th March.

MANCHESTER/LONDON Flight BE 4423 Economy Class.
 Report: Manchester, Ringway Airport. 12.25 hours.
 Depart: Manchester, Ringway Airport. 12.55 hours.
 Arrive: London Heathrow Airport,
 Terminal 1. 13.40 hours.

Friday 18th March.

LONDON/LOS ANGELES Flight BA 599 Economy Class.
 Depart: London Heathrow Airport,
 Terminal 3. 14.55 hours.
 Arrive: Los Angeles, International Airport. 18.00 hours.

Friday 18th March.

LOS ANGELES/NADI Flight TE 555 Economy Class.
 Depart: Los Angeles, International Airport. 20.15 hours.
 Arrive: Nadi, International Airport. 05.35 hours.
 (following day).

Sunday 20th March.

NADI/SUVA Flight FJ 122 Economy Class.
 Depart: Nadi, International Airport. 07.10 hours.
 Arrive: Suva, Nausori Airport. 07.50 hours.

VISITS ABROAD BY UNITED KINGDOM RESIDENTS (thousands)

	Total all visits abroad	Holiday (1)	Business (1)	Visits to friends and relatives (1)	Other purposes eg study (1)
1973	11,522	7,292	1,441	1,038	444
1974	10,489	6,149	1,514	1,127	386
1975	11,607	6,891	1,520	1,282	575
1976	11,134	6,287	1,757	1,311	476
% change 1976/73	-3.5	-13.7	+28.6	+30	+6.7
% change 1977/76					
1st quarter	+7	+3	+9	+18	+15
2nd quarter	-2	-11	+2	+11	+12
3rd quarter	-2	-6	+9	+1	-1

(1) Excluding Irish Republic.

Source: International Passenger Survey.

Reporting
Describing Trend



Bricks, pottery,
glass, cement
£2864.7m



Coal and
petroleum
products
£6054.8m



Metal
manufacture
£7474.2m



Chemicals
and allied
industries
£8851.2m



Food, drink
and tobacco
£17615.4m



Other
manufacturing
industries
£41652.1m

This shows the place of the chemical industry in relation to other sectors of UK economy. But much more of industry relies on chemistry as its basic technology.



Textiles
£4929.6m



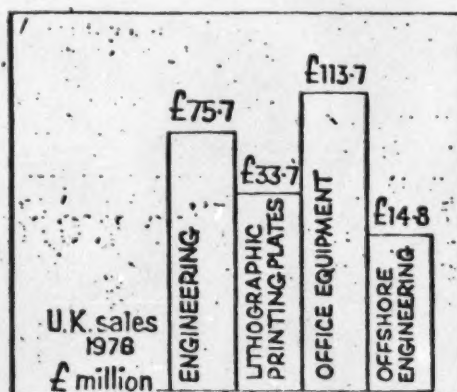
Paper,
printing and
publishing
£6060.7m



Leather,
leather goods
and fur
£12.7m

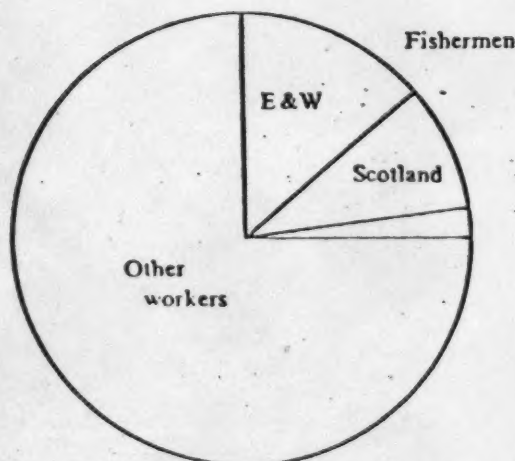
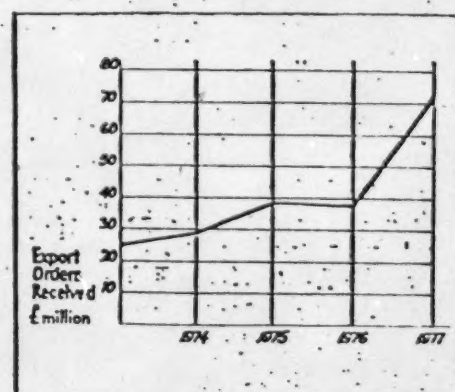
Total: £8851.2m

Describing
Comparing



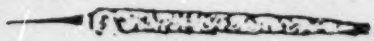
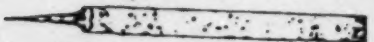
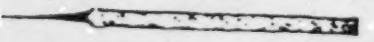
GRAPHS

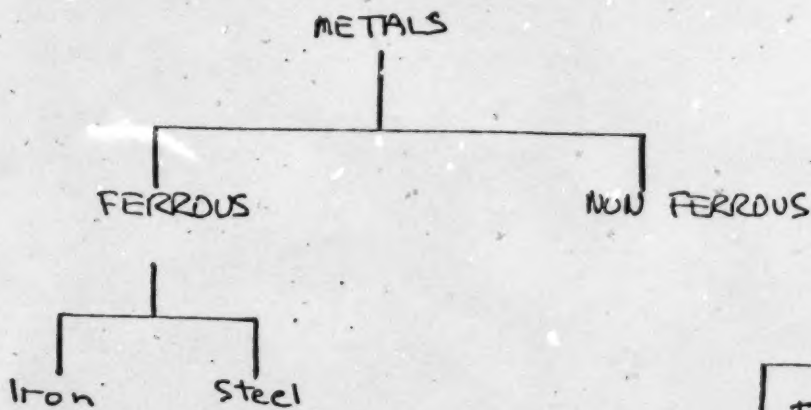
Reporting
Predicting



Pie graphs
Description - proportions

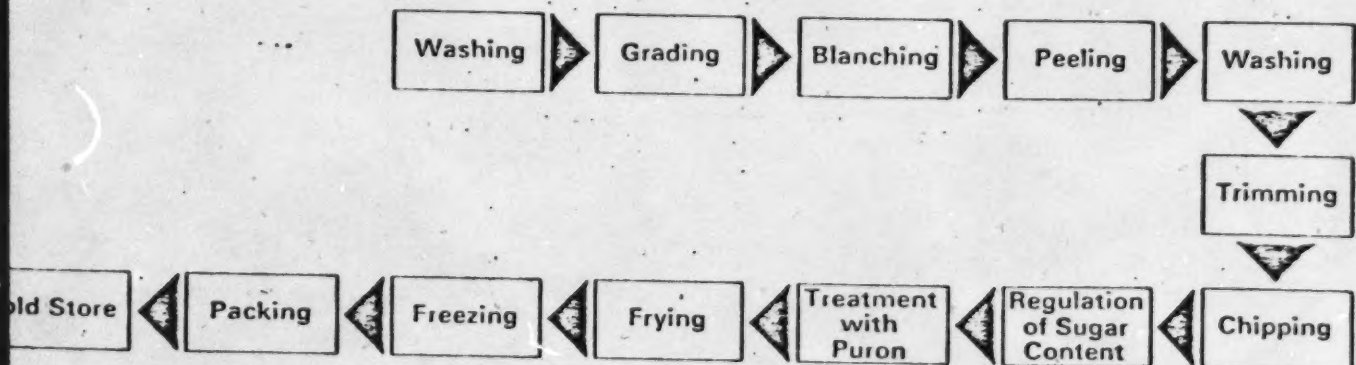
TABLES

Cross Section	Name	Shape	Description	Use
	Flat	Rectangular	Tapered sides both in thickness and width	A good all-around file for doing heavy filing
	Hand	Thick rectangular	Edges parallel; one safe edge—no teeth; tapered in thickness	Filing flat surfaces
	Pillar	Almost square	Tapered in thickness—uniform width	Making slots and keyways



TREE DIAGRAMS
Classification
Description

FLOW DIAGRAMS
Process Procedure



Where the Queen will drive and walk

The map shows the following streets and landmarks:

- Streets:** Oxford Road, London Road, Reading Road, Bath Road, Calcot, and various smaller streets like Station Hill, Pinner St, and Queen's Road.
- Landmarks:** Reading General Hospital, Station Hill, Pinner St, Queen's Road, London Road, and the Royal Berkshire Hospital.
- Route:** The route starts at the top left, goes down Oxford Road, turns right onto London Road, and then turns right onto the River Thames, ending at the Royal Berkshire Hospital.

Description

Directions

A hand-drawn map of Watlington and surrounding areas. The map shows Watlington at the top, with a 'START CAR PARK WATLINGTON.' box. Roads lead to Cobditch Hill, Dame Lys., Britwell Hill, Watlington Hill, Watlington Park, Greenfield, and Lwr. Greenfield Farm. A hospital is marked near Watlington. Christmas Common is shown with trees. A north arrow is on the right.

York Minster

Suggested route for visitors from S. W. or N. W. door

The diagram is a hand-drawn floor plan of York Minster. It shows the layout of the church with various rooms and a suggested route for visitors. The route is indicated by arrows starting from the West Door (NW) and SW, going through the Nave, then to the Bookshop, Tower, and Information area. From there, it branches to the Chapter House, Choir, Lady Chapel, and Zouche Chapel. The South Door is also indicated.

Labels in the diagram include:

- West Door
- NW
- SW
- Nave
- Bookshop
- Tower
- Information
- Chapter House
- Choir
- Lady Chapel
- Zouche Chapel
- South Door

Description